

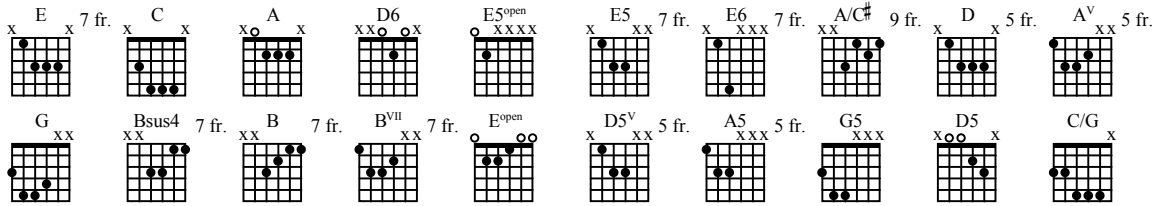
FOOL FOR THE CITY

As recorded by Foghat

(From the 1975 Album FOOL FOR THE CITY)

Transcribed by
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Words and
Arranged



A Intro (0:00)

Moderately Fast ♩ = 140

1

E C A D6 E5^{open} E

Gtrs I, II *mf* P.M. P.M.

T	9 9	9	(9)	5 5	2 2	2 2	2	0	9 9
A	9 9	9	(9)	x 5 5	x 2 2	x 2 2	2	0	9 9
B	7 7	7	(7)	x 3 3	x 0 0	x 0 0	0	0	7 7

sl.

6

C A D6 E5^{open} E

P.M. P.M.

T	9	(9)	5 5	2 2	2 2	2	0	9
A	9	(9)	x 5 5	x 2 2	x 2 2	2	0	9
B	7	(7)	x 3 3	x 0 0	x 0 0	0	0	7

sl.

B Verses (0:14, 0:55)

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

10

Gtr III *mp*

T

A

B

Gtr I *mf* P.M.-----| Gtrs I, II P.M.-----| Gtr I P.M.-----| Gtrs I, II

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6(A/E) E

14

T

A

B

Gtr I P.M.-----| Gtrs I, II P.M.-----| P.M.-----|

p

C Prechoruses (0:28, 1:09)

D A^v G Bsus4 B

18

Gtrs I, II *mf* P.M. P.M. P.M. P.M.

T

A

B

D Chorus (0:35, 1:16, 3:14)

22

E C A D6 N.C.(E5) E

P.M.

T A B

sl.

26

C A D6 N.C.(E5) To Coda

P.M. P.M.

T A B P.M.

sl.

E (0:49)

1.
N.C.(E) E N.C.(E) D E

30

Gtr IV *f*

Full 1/2 Full Full 1/2

T 14 (14)(14) 12 12 14 12 15(15)(15) 12 12 15 12 14 12 14 12

A 14 (14)(14) 12 12 14 12 15(15)(15) 12 12 15 12 14 12 14 12

B P H H P P

Gtr V *f*

Full 1/4 Full Full

T 11 (11)(11) 9 9 11 9 11(11)(11) 9 9 11 9 9 11 9

A 11 (11)(11) 9 9 11 9 11(11)(11) 9 9 11 9 9 11 9

B P H H P P

Gtrs I, II *mf*

P.M.----- P.M.----- P.M.

T x x x x (9) 9 9 9 7 7 7 7

A x x x x (9) 9 9 9 7 7 7 7

B x x x x (7) 7 7 7 5 5 5 5

F 1st Bridge (1:30)

2.
B^{VII} A^V B^{VII} B B^{VII}

34

Gtr III *p* (w/phaser)

T 7 (7) (7)

A 7 (7) (7)

B 7 (7) (7)

Gtrs I, II *mf*

P.M.-----

T 8 6 6 6 8 9 8 7 7 8

A 8 6 6 6 8 9 8 7 7 8

B 7 x 5 5 5 7 x x p x 7

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, piano, and bass. The guitar part is written in treble clef with a key signature of one sharp (F#). It includes a first ending marked "1." and a second ending marked "2.". The piano part is written in bass clef and includes a dynamic marking of *p* (piano) and a performance instruction "let ring". The bass part is written in bass clef and includes a dynamic marking of *p* (piano). The score is divided into two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 20. The guitar part features a melodic line in the first system and a more complex, arpeggiated line in the second system. The piano part provides a steady accompaniment with a repeating eighth-note pattern. The bass part provides a simple, rhythmic accompaniment with a repeating eighth-note pattern.

G Interlude (1:53)

w/half-time feel $\text{♩} = 70$

42 

46

Gtr IV
(w/envelope filter) *mf*

Full

3/4

Full

T

A

B

Gtr V
(w/envelope filter) *mf*

3/4

T

A

B

sl.

Gtr II

T

A

B

50

-----, |

Gtrs IV, V

1/4

T 3 3 3 3 3 3

A 3 3 3 3 3

B (2) 5 4 2 3 3 3 0

sl.

p

-----, |

T

A x 2 x 2 4 2 5

B

p

-----, |

T

A

B 0 0 2 4 2 3 0

1/2

I will

-----, |

T

A 0 3 3 0 3 3

B 0 0 3 3 0 3 3

1/2

1/2

[H] Guitar Solo (2:07)

end half time feel ♩ = 140

E5

52

E3

Gtrs IV, V

T

A

B

(2)

(0)

Gtr VI

Full

Full

A.H.

Full

Full

Full

let ring

2

(2)

(2)

2

2

2

2

2

(2)

0

2

0

2

2

5

5

4

6

5

7

B

B

A

B

A

P

P

3

0

sl.

Gtrs I, II

mf

P.M.

P.M.

T

A

B

x

x

x

x

9

9

9

9

(9)

(9)

(9)

(9)

7

7

7

7

x

x

x

x

9

9

9

9

(9)

(9)

(9)

(9)

7

7

7

7

x

x

x

x

56

A/C#

Gtr VI

Full

Full

1/2

Full

Full

Full

Full

7

7

7

7

7

5

5

7

5

6

5

7

7

(7)

5

0

5

5

x

7

7

x

8

8

x

10

10

x

12

10

10

x

12

12

x

14

T

A

B

H

P

P

Gtrs I, II

P.M.

P.M.

T

A

B

x

x

x

x

9

9

9

9

(9)

(9)

(9)

(9)

7

7

7

7

x

x

x

x

9

10

9

11

x

x

x

x

59

E D A^v G

Full Full Full Full Full Full Full Full

T 12 x 14 14 x 15 15 x 17 17 15 15 15 15 15 15 15 15 (15)
A 14 x 16 16 x 17 17 x 19 19
B

P

P.M. P.M.

62

Bsus4 B E C A

Full Full Full Full Full Full Full Full

T 15 15 15 15 15 15 15 17 (17) 17 (17) 17 15 17 17 17 15 17 17 (17) 0 17 15 17
A
B

P.M.

sl.

66

D6 E5 E

Full Full Full Full

(17) (17) (17) (17) x

15 12 12 12 15 12 14

P

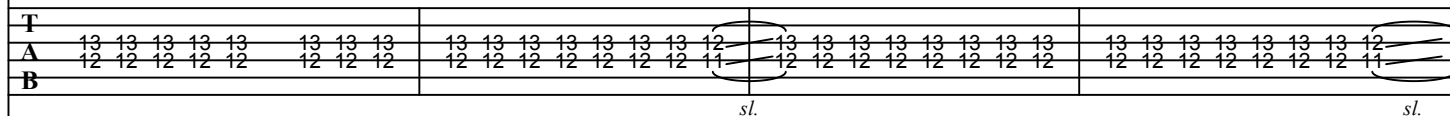
P.M.

sl.

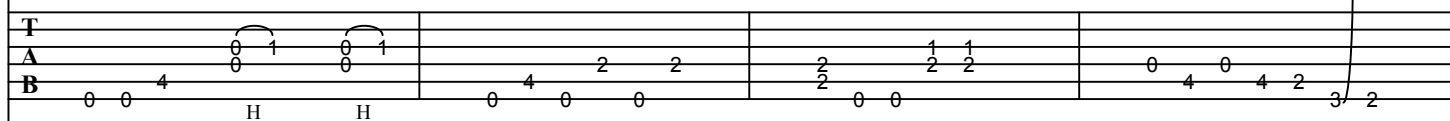
J 3rd Verse (2:52)

w/half time feel ♩ = 70

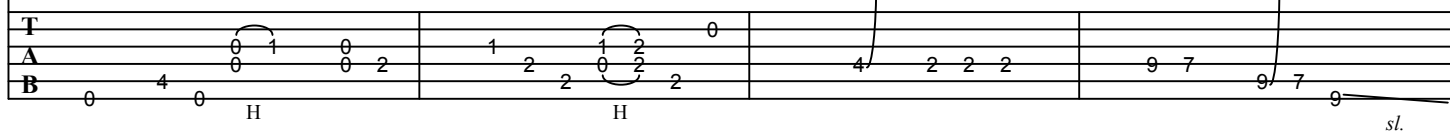
(E7)

Gtr III *pp* (w/envelope filter)

Gtr IV



Gtr V



82

sl. *sl.* *sl.*

1/2 *1/2* *1/2*

1/2 *1/4* *1/2* ~

K 3rd Prechorus (3:05)

end half time feel ♩ = 140

D.S. al Coda

86

D5^v A5 G5 Bsus4 B

Gtrs I, II *ppp pp p mp mf*

T A B

Gtr IV

T A B

Gtr V

T A B

L Outro Chorus (3:27)

E

C

A

D5

E5

91

Gtrs I, II

T A B

sl.

3x

[illegible][illegible]

103

C C/G A D E

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

107

C C/G A

P P P P P P P P P P P P P P P

C/G A D E

1

T 17/19 19 19 19/20 20 20 20/22 22 22 22 22 (22) 22 22/22 22 22 22 Full 22 22/22 22 22 Full 22 22 Full 22 22 Full 22 22

A

B sl. sl. sl.

T A B

T 7 7 7 7 7 7 7 x x x 2 2 2 2 2 2 2 2 2 2 7 7 9 9 9 9 9

A 7 7 7 7 7 7 7 x x x 2 2 2 2 2 2 2 2 2 2 7 7 9 9 9 9 9

B 5 5 0 7 7 7 7 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7